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CULTURAL eMAGAZINE
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INK OCHI
VOL-1 ISSUE - 14
FIRST OF ITS KIND IN KERALA
14
Weekly collection

Decolonising Museums

BY: DR. JENEE PETER

Poetic Book Sculptures

BY: STEPHEN DOLYLE

- Kochi Cheena Vala
- Choki Dhani Village
- **Atmiyam** - Happening in Kochi India's First Eco-Gathering
- "Every Step You Take" by : **Pooja Sinha**
- Everything that Travels with Me by : **Aarzoo Khurana**

CULTURAL eMAGAZINE
INKOCHI
FIRST OF ITS KIND IN KERALA

Editor's Note

We are only as much as
what we can give to others.

We, as humans, like to categorize. It makes the world easier to digest. We fit the people around us into labels: users, coworkers, competitors.

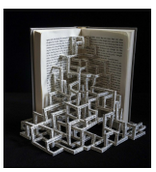
Then they're no longer just people, they're the boxes we've put them into. And we've removed ourselves from the burden of feeling compassion.

Which is total nonsense.
The world runs on compassion.
The world celebrates compassion.

"Compassion can be synonymous with empathy. It can be joined with the harder work of forgiveness and reconciliation, but it can also express itself in the simple act of presence. It's linked to practical virtues like generosity and hospitality and just being there, just showing up."

We need to find that presence in ourselves.
We are only as much as what we can give to others.
INKochi Cultural eMagazine runs on compassion and celebrates as much as possible.

Happy Reading...!!
Varghese T. Thomas



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KOCHI CHEENA VALA

Contribution: Enroute Indian History

On a visit to Kochi, one might come across huge fishing nets at the shores. These nets are locally called Cheenavala. Cheenavala is the Malayali name for **Chinese fishing nets** that are widely used for fishing in south India. They are believed to have been introduced by Chinese explorer Zheng He from the court of the Mongol Emperor Khublai Khan.

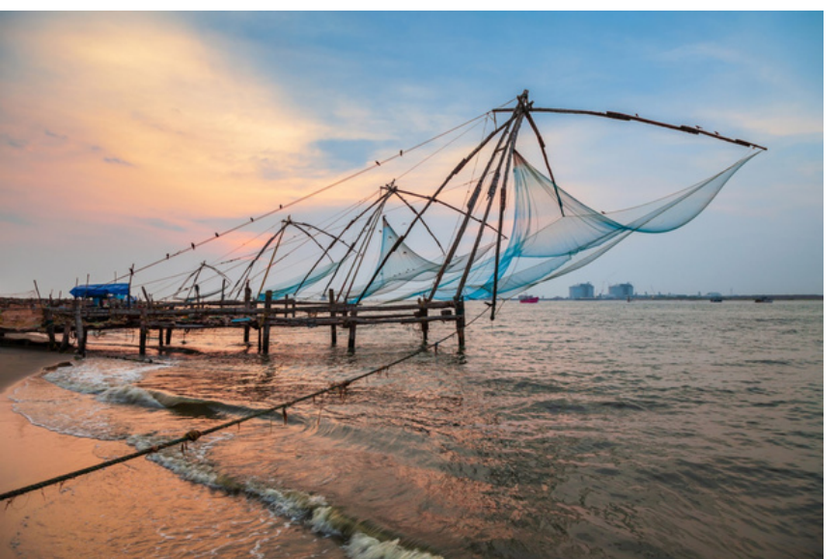
The fishing net established itself on the Kochi shores between 1350 and 1450 AD.An alternate belief is that the nets were set up by the Portuguese from Macau, an erstwhile Portuguese colony. Irrespective of who brought them first, Cheenavalas are one of the most significant symbols of the rich cultural exchange Indian subcontinent during the medieval period. It is interesting to note that each part of the net is still known by its Portuguese name- Kalasandhi, Bolsa, Othara, Bras, Savaya, Arolla, Arasa and Armusan for instance.

These nets are used throughout coastal southern China and Indochina. They are found in the Indian cities of Kochi and Kollam, where they have become a tourist attraction due to their size and visual aesthetic. This way of fishing is unusual in India and almost unique to the area. Indeed, one interpretation of the city name Kochi is 'co-chin', meaning 'like China'. >>

KOCHI CHEENA VALA

These fishing nets are dropped in the sea and are left for a certain period of time. The fisherman walks on the net in order to submerge it in water. His weight is enough to sink the net. Later, when the nets are full of fish, the fishermen draw them in. Of the 17 Chinese fishing nets

(cheenavalas) that dotted the harbour's mouth at Fort Kochi four decades ago, only eight remain. With the fast-paced development that is taking place, the significance of these fishing nets seems to be diminishing. It is a tragedy that we might lose an important facet of history at the face of a developing economy.



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The Wild Trails Munnar Resort in Munnar features a restaurant and a garden. The property is around 11.3 km from Munnar Tea Museum, 16.1 km from Anamudi Peak and 19.3 km from Mattupetty Dam. The property is 19.3 km from Eravikulam National Park.

All rooms at the hotel are equipped with a seating area and a flat-screen TV. The rooms have an electric tea pot, while some have a balcony. Guest rooms include a desk.

A continental breakfast is served each morning at the property.

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Decolonising Museums

Series 01: Hill Palace Museum Thripunithura, Kerala

BY: DR. JENEE PETER

Entrance gate of Hill Palace Museum, Tripunithura, Kochi, Kerala. Artist: Mopasang Valath (watercolour)

The British empire had played a key role in the establishment of museums in India, the earliest being the Indian Museum, Calcutta founded in 1814. It follows consequently that in India museums remain a Victorian concept true to their colonial ancestry. Even two hundred years later, these early models have defined our museum experiences.

Does the Hill Palace Museum at Tripunithura the largest archaeological museum in Kerala under the Kerala State Department of Archaeology perpetuate a romanticisation of the past especially of Raj days and ignore people's histories? >>

Dr. Jenee during an on-site project : Megalithic dolmens at Muttukad in Suryanelli Panchayat, Idukki district, Kerala, during the rock art and associated landscape project by IGNCA and UC College, Aluva, Kerala, in 2018.

Decolonising Museums

Series 01:
Hill Palace Museum
Thripunithura, Kerala

Hill Palace Museum, Tripunithura, Kochi, Kerala.
Artist: Mopasang Valath (watercolour)

The vast palace gardens and amusements like deer park and prehistoric park are great crowd pullers. The nineteenth century palace structure with its iconic steps are well known and remarkable in themselves; therefore, very few visitors to the palace premises feel the need to explore the galleries and their impressive collections. Kerala Museum initiated the task of modernising Hill Palace museum recently . But the visitors are still looking for an enlightening experience.

The main palace complex introduces the history of the Cochin Royal family through detailed genealogies that sets the backdrop for the ensuing galleries. But the chronological narratives also have to 'take a break' says the visitors. >>

Decolonising Museums

Series 01:
Hill Palace Museum
Thripunithura, Kerala

The lack of quotidian objects on display at the Hill Palace Museum is a glaring lacuna that has been acknowledged. In the past the docents had limited knowledge of the collections they were showcasing to the visitors. And, now they have to be trained not only in the concepts of museums but also in talking about difficult subjects like colonialism. This will redefine the visitor experience which is the road to be taken for museums to stay robust in the pressing times of a raging pandemic.

There are immense possibilities in Hill Palace Museum that can lead to wonderfully insightful conversations with a curious visitor. Whether Hill Palace Museum is successful in pioneering a vicarious experience of the past can be vouched by only those who venture into its galleries! **<>**

Dr. Jenee Peter got interested in archaeology through school text books and museum visits. She teaches ancient history and archaeology at Union Christian College, Aluva, Kerala, India. She can be reached at:
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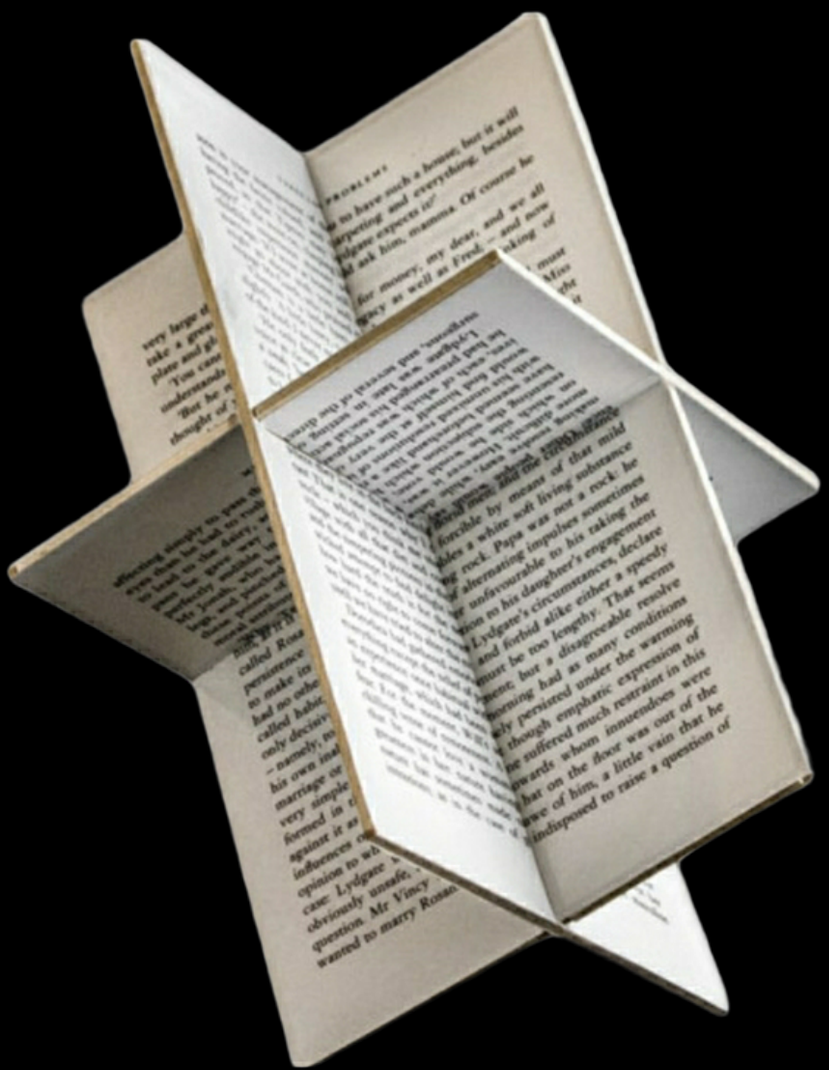


Poetic Book Sculptures

BY: STEPHEN DOLYLE

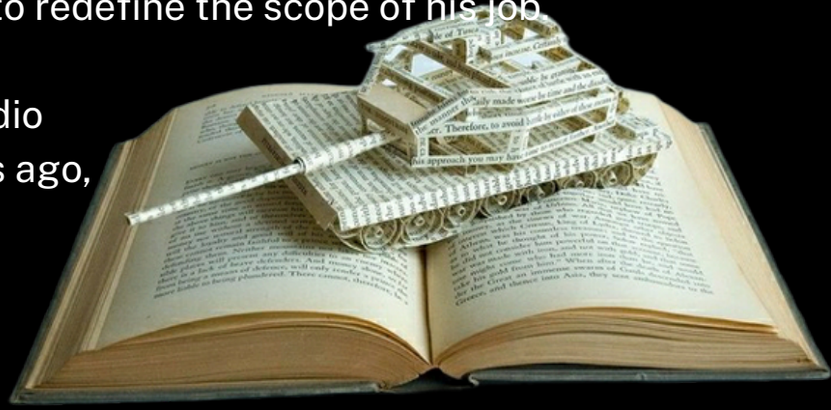
Stephen Doyle: “I like to make things that disobey logic and reason”

Text by: Sarah Dawood / Design Week

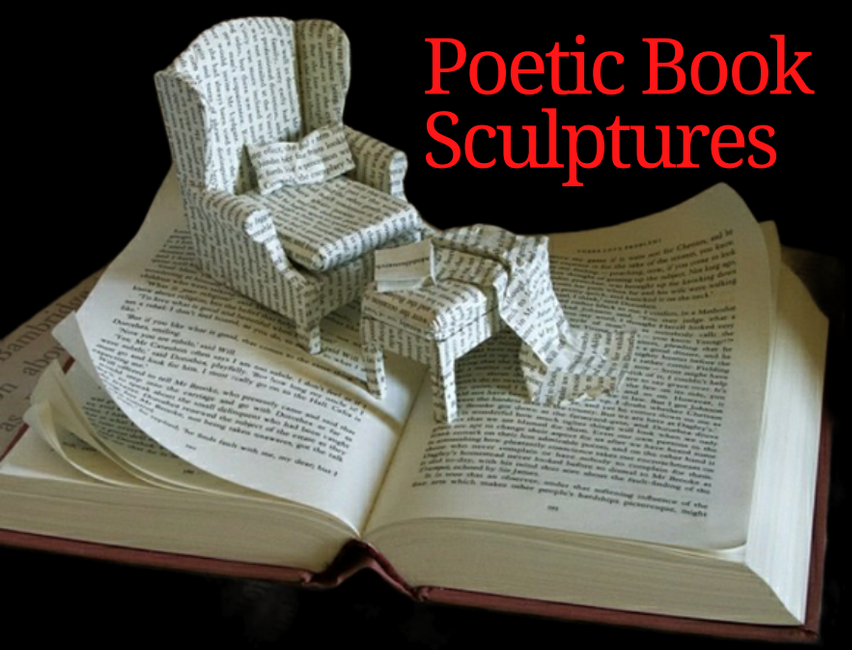
New York-based Stephen Doyle talks about how he adds “magic and nonsense” to his work and looks to “transcend expectations” as a graphic designer through crafting intricate paper sculptures and installations by hand.

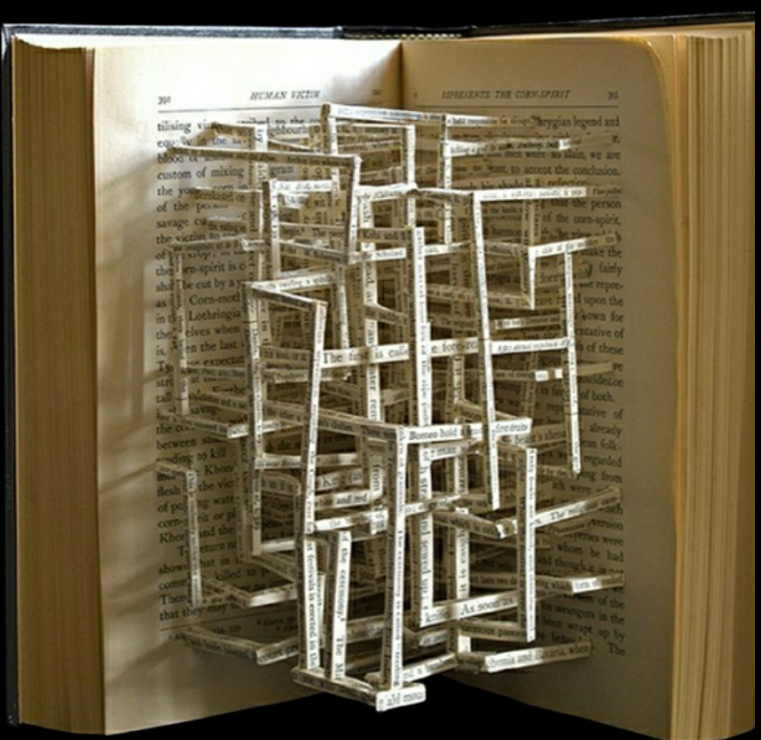
In the most simplistic terms, Stephen Doyle is described as a graphic designer. But the work he does breaks into the realms of meticulous paper-craft, surreal installations and captivating experiences, in an attempt to redefine the scope of his job.

Doyle is the founder of New York-based studio Doyle Partners, which was founded 30 years ago, and has worked with the likes of the New York Times, the AIGA, the New Yorker and the Cooper Union. **>>**



Poetic Book Sculptures

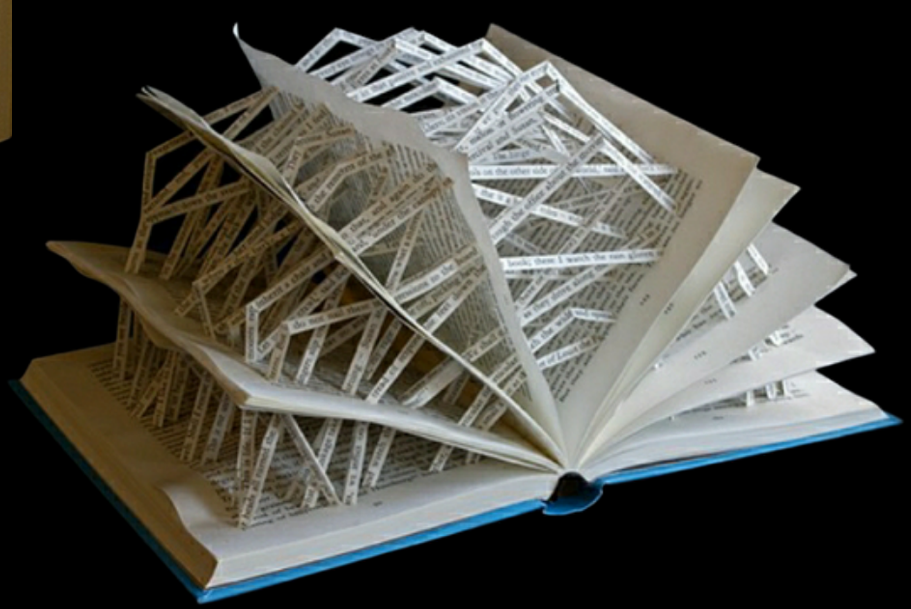




The book sculptures, where he used his hands to cut, craft and shape paper into intricate, impressive structures that represent the contents of various novels.

What Doyle describes as a “foray into sentence structure” has resulted in scrupulously-created paper structures of tanks, geometric sculptures, staircases and more. His work was eventually commissioned by the New York Times, for a cover for the paper’s Book Review section.

“I have a real fascination with books,” says Doyle. “I used to think I was interested in typography, but then I found I was actually interested in language. I had worked for so many years solving problems as a graphic designer, it gave me solace to make things that disobeyed logic and reason, like these sculptures. I was never that skilled in digital, so exploring the tactile world gave me a lot of satisfaction.” **>>**



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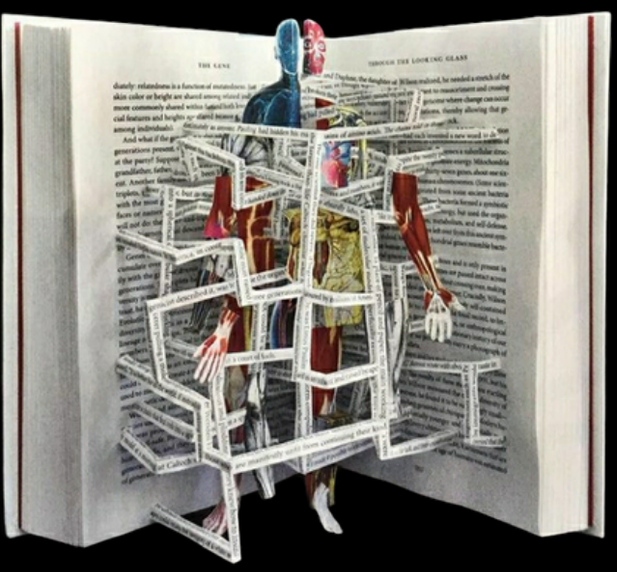
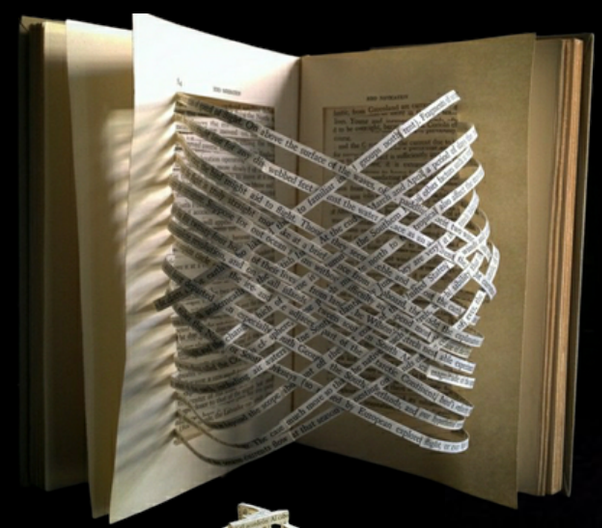
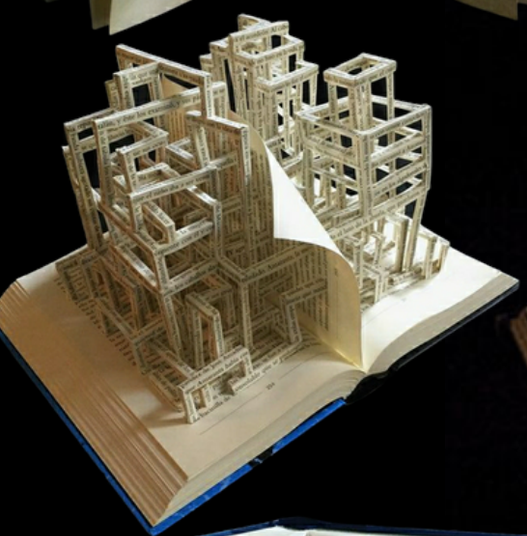


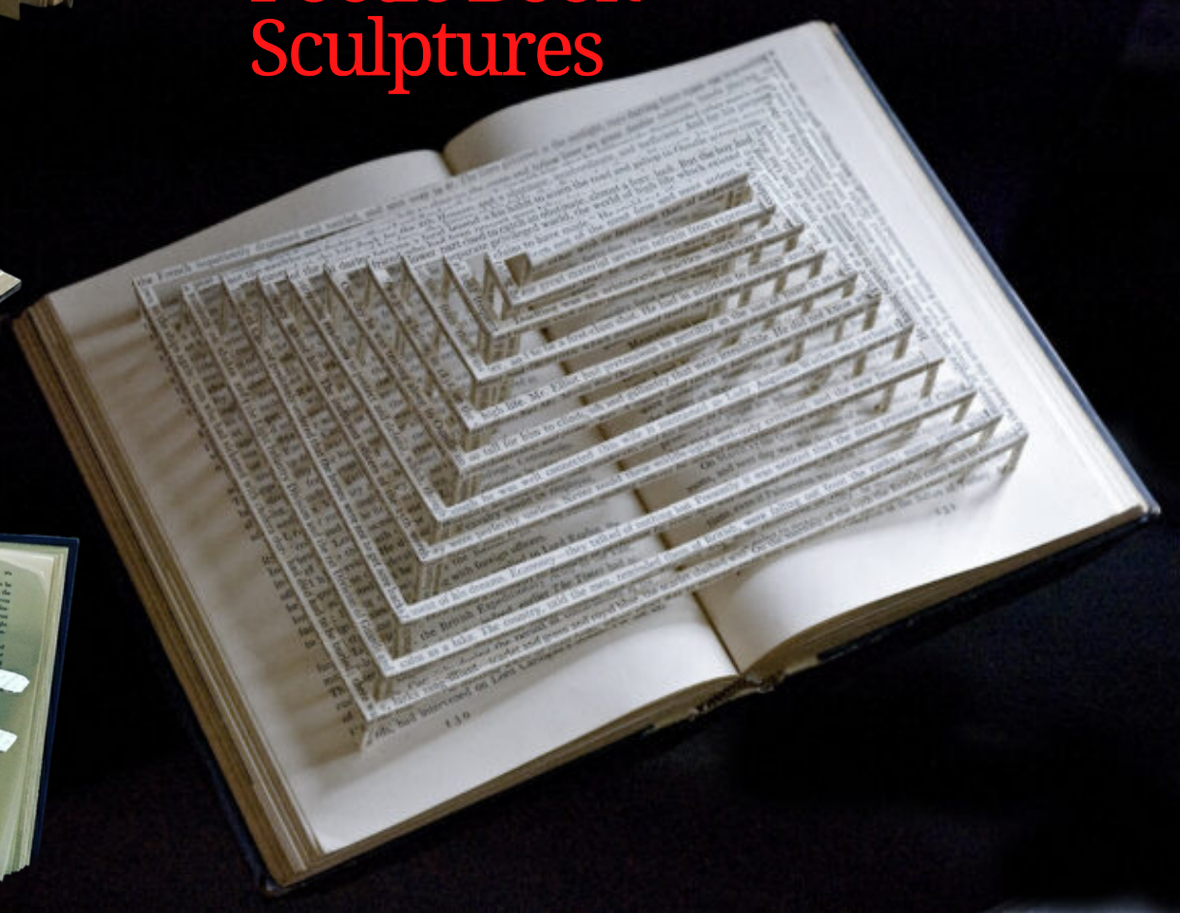




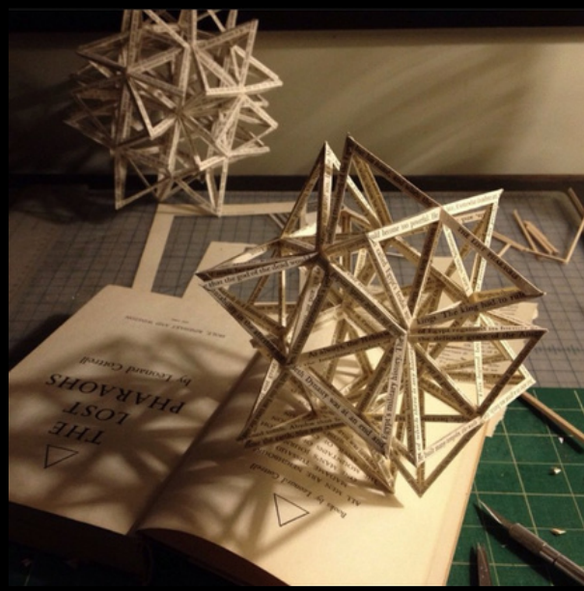
His meticulous book sculptures, which look flimsy but appear to stand upright with no assistance, his unconventional ways of filling public spaces, and his giant, obscure installations of well-known designs, are all good examples of his need to add magic, intrigue and surprise to his work. Behind all this is the need to stand out from other graphic design, and find a way to establish not only a distinctive style, but also a distinctive way of working.

"It's really important to create and craft your own language so you can communicate in a particular, authentic and genuine way," he says. "Express yourself and trust your own instincts to find a new land that's really yours." **>>**

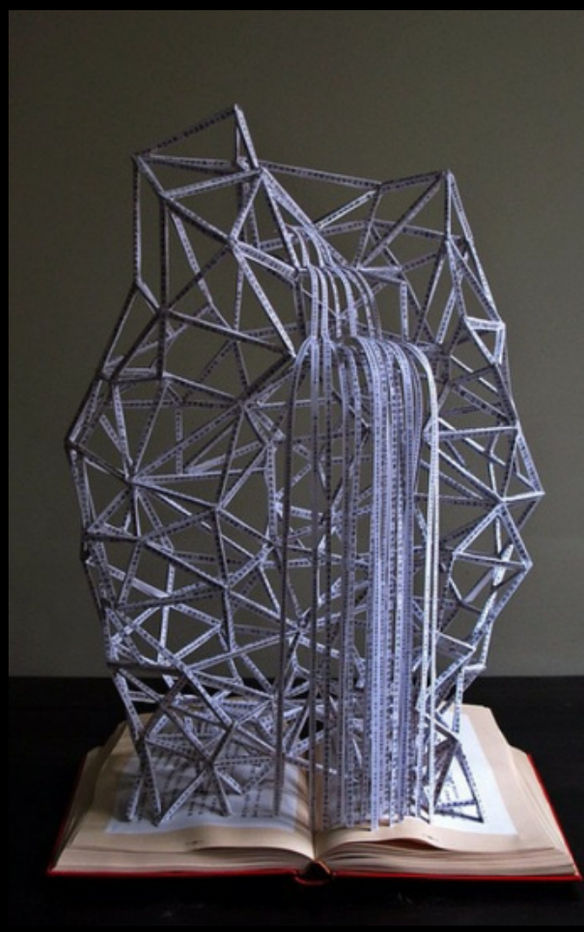
Poetic Book Sculptures



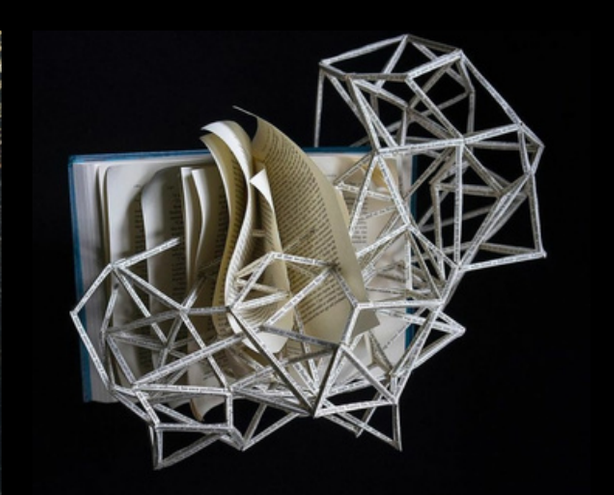
Poetic Book Sculptures



"I conjured sculptures in which the lines of text shook off the shackles of the page, leapt up, out of the book, and started conferring with their neighboring lines of text, creating an aerial network of language, turning text into synapse, circulation... I soon realized that these three-dimensional diagrams seemed to have a poetic power of their own, recontextualizing language and ideas into sculptural forms, inspired by the books themselves".



Although the paper sculptures are tangible manifestations of language, Doyle tells that he originally envisioned the spliced works as satirical commentaries on digital diagramming. “I first started when ‘hypertext’ was a novel term of the internet: blue underlined text was a portal, linked to another document in the ether. Linking one text to another seemed rather DADA in intent, abstract, random, and capricious,” he says. **<>**



Book Review, Poem

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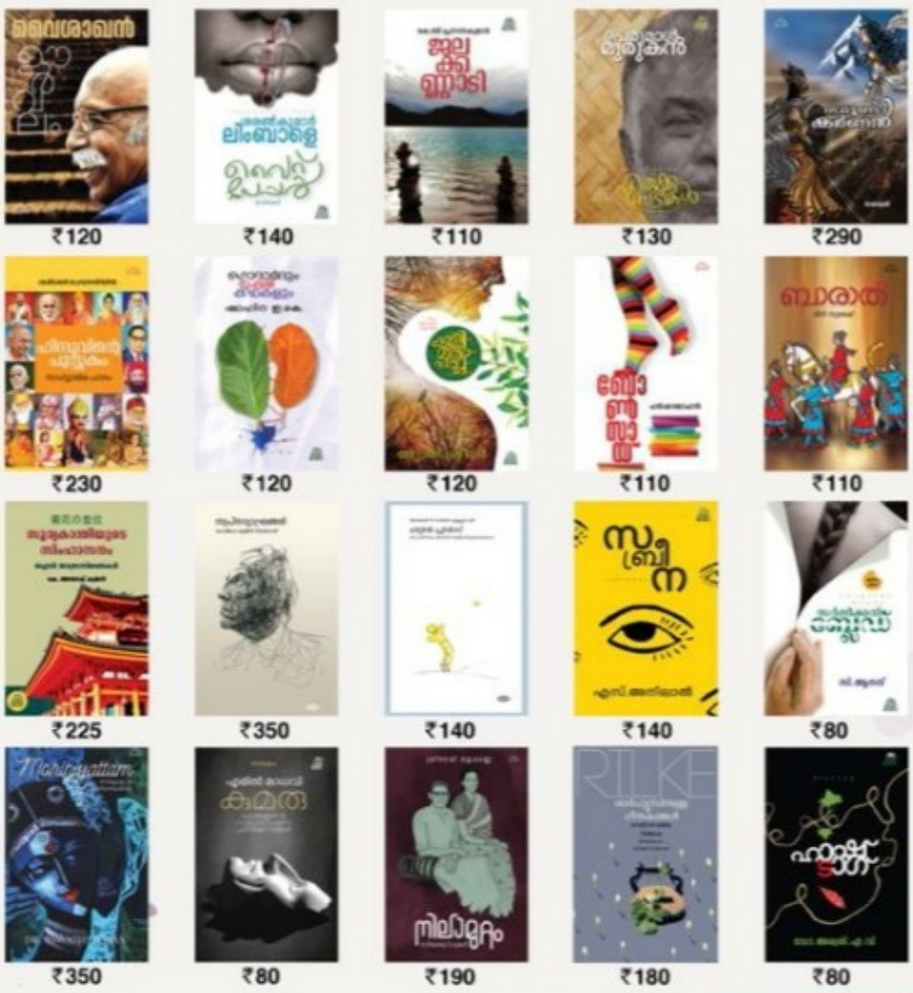
പുസ്തക പ്രസാധന വിതരണ രംഗത്ത് കാൽ നൂറ്റാണ്ടിലേറെ പ്രവൃത്തിപരിചയം. പുസ്തക പ്രസാധനം, വിതരണം ഇവ രണ്ടും ഒരു സാംസ്കരിക പ്രവർത്തനമായി കാണുന്ന കുറച്ചുപേർ ഒത്തുചേർന്ന ഒരു സ്വപ്നമാണ് ഐവറി ബുക്സ്. "ആത്മാവിനെ നിറംപിടിപ്പിക്കുന്നത് ചിന്തകളുടെ വർണക്കൂട്ടുകളാണ് " പ്രസിദ്ധ ചിന്തകനായ മാർക്സ് ഔറീലിയസ് പറഞ്ഞു, അതുപോലെ പുസ്തകങ്ങളും വായനയുമാണല്ലോ നമ്മുടെ ചിന്തകളെ നിറംപിടിപ്പിക്കുന്നതും ജീവിതത്തെ വർണ്ണാഭമാക്കുന്നതും.



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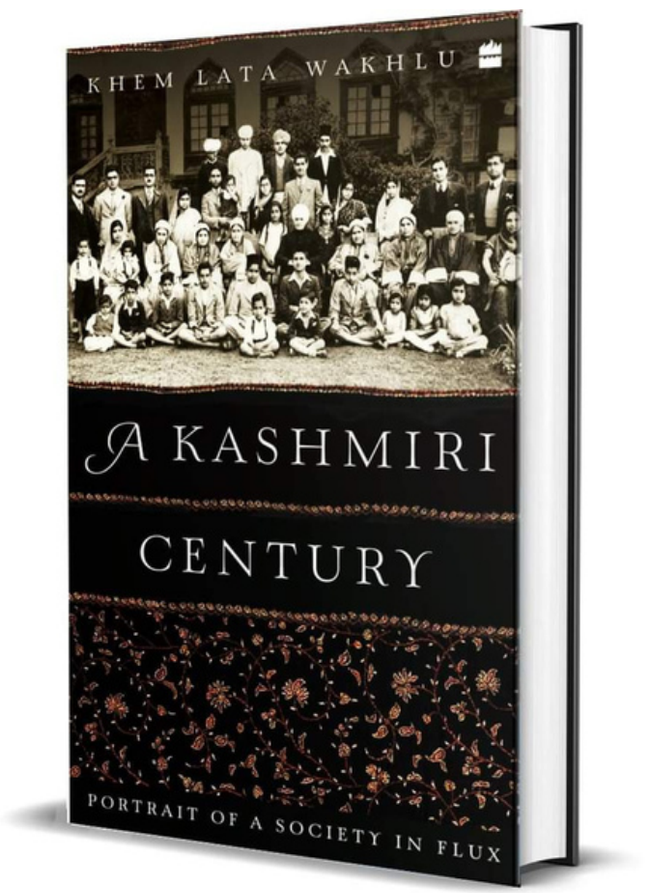
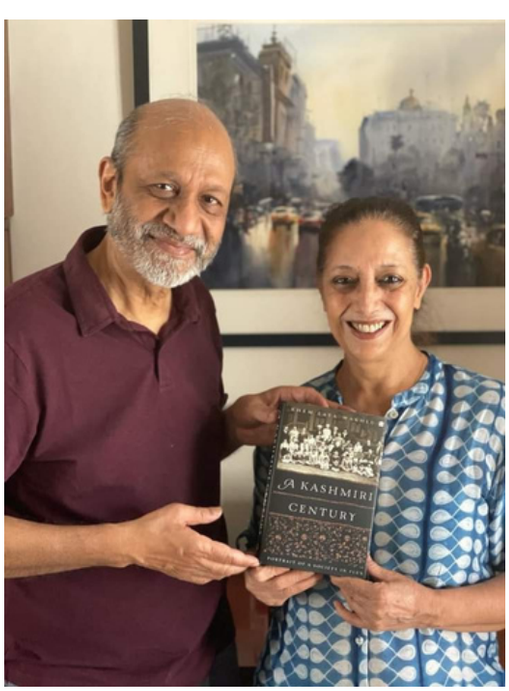
BOOK REVIEW

Review by: Khemlata Wakhlu

Perhaps the most enigmatic region in the world, Kashmir has a special place in the Indian subcontinent's history. Over the several centuries of being ruled by kings from diverse faiths and cultures- Hindus, Buddhists, Muslims, Afghans, Sikhs and Dogras, the region has undergone various cycles of social, cultural and religious changes. Since India's independence, the Kashmir valley has received more media and government attention than any other state. The reasons have been mostly political than for its natural beauty, its contribution to Indian literature or its exuberant flora and fauna.



A Kashmiri Century is a one-of-a-kind book that delves deep into the human side of living in the Valley, an aspect often missing in the cold political treatises on Kashmir. It offers a rare glimpse into the lives of Kashmiris-Hindus and Muslims alike-and how their existence revolved around the simple pleasures of life, even as they dealt with the many changes of the past one hundred years.



As a native Kashmiri, writer and social worker who has spent the last five decades serving people, Khem Lata Wakhlu has seen the socio-political landscape change like few others. The stories in the book provide a glimpse of the Kashmir that her generation and her grandparents and parents grew up in. The all-encompassing view of Kashmiri ethos and culture brings a fresh outlook that is much needed in our times.

POEM

Pooja Sinha

Pooja has been an avid reader and an active writer for several years. Apart from that she is a content creator through blogs, posts, poems, polls and also have one of the most challenging jobs, by far, of being a home maker.

Pooja's formative years were in Hong Kong and then in New Delhi. She graduated in Psychology honours and then went onto to do her masters in International Business Management. Acute understanding of human behaviour juxtaposed with an analytical bent of mind is what this educational path gave her.

"I have been influenced by both intrinsic things - reflections in daily life; and extrinsic things - books I've read, art and culture. These topics have inspired me to read, more write more, understand more". Pooja says.

"While my writing style is purely dependent on mood, it oscillates between a poetic rhythm adopted and plain prose formats". She said.

"Every Step You Take"

Every step you take,
Every false step you forsake,
Every road that turns,
Every moment that you learn,

There's a supreme power above,
There's someone watching over you,
There's a bigger plan ahead,
There's more to see and view,

A journey of a thousand miles,
A voyage across the seas,
A pilgrimage to a sacred place,
A destination not yet seen,

A sun kissed horizon,
A captivating moon,
A cobalt blue sky,
A blanket of stars,

Dancing in the rain,
Jumping in the puddles,
Walking on the road,
Biking on the pavement,

Studying into the wee hours,
Writing till you drop,
Travelling into the sunset,
Breaking all the rules...

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Interview by: Varghese T. Thomas
Exclusive for INKochi eMagazine

Wildlife, Travel & Tourism

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Angel in the greens....!

Keoladeo National Park

Yellow Bittern
2021.

OneWeek OneShot
By:
Aarzoo Khurana

NEXT PAGE
EVERYTHING THAT TRAVELS WITH ME

MY EQIPMENTS

Here is about everything that travels with me

Aarzoo Khurana

Camera bodies: Sony Alpha9 II, Alpha9, a7RIV, a6600

Lenses: 400mm f/2.8, 200-600mm f/5.6-6.3, 70-200mm f/2.8, 16-35mm f/4, 85mm f/1.4, 50mm f/1.8, 24-70 f/2.8

MacBook Pro (13-inch, M1, 2020), ipad air, iPhone 12 Pro Max & iphone XR

Memory cards: Sony Tough Cards (128 GB, 64GB)

External Drives: Seagate 1TB Expansion, Samsung 860

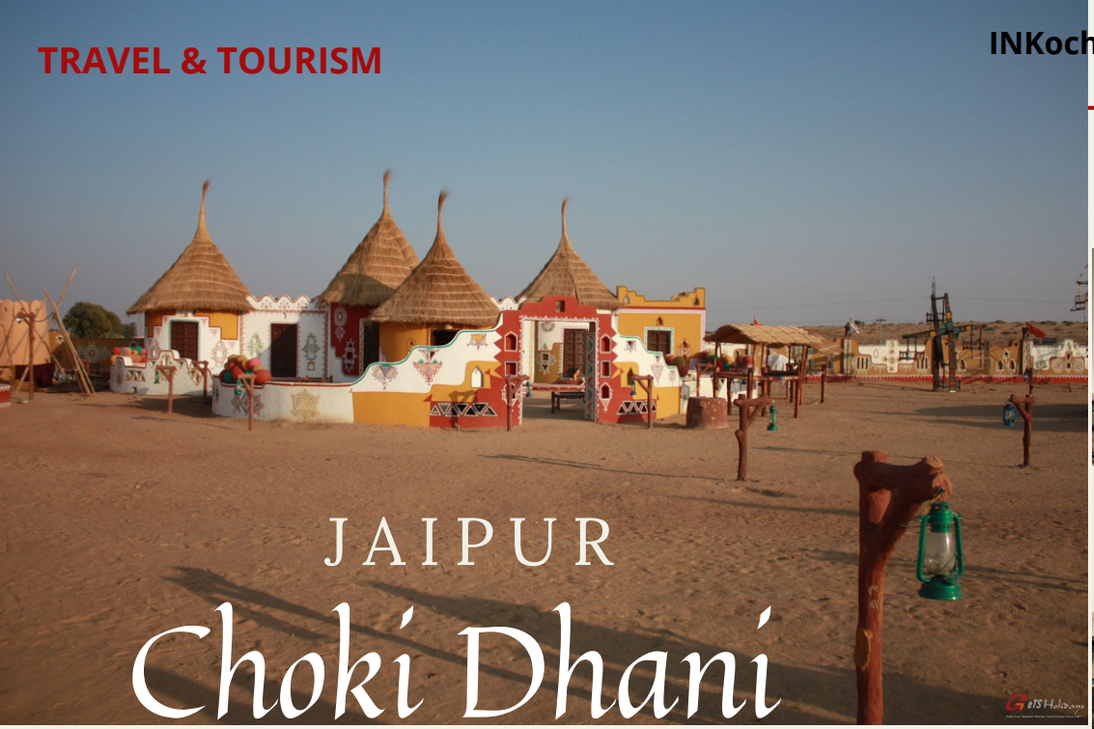
QVO 1TB, HP SSD S700 2.5 Inch 500GB, SanDisk 1TB SSD

Mi Power Bank 3i 20000mAh

Mobile Gimbal: DJI OSMO MOBILE

Tripod: Manfrotto 055

And a few other things, like a diary, a couple of mobile lenses, MacBook USB Dock and such.



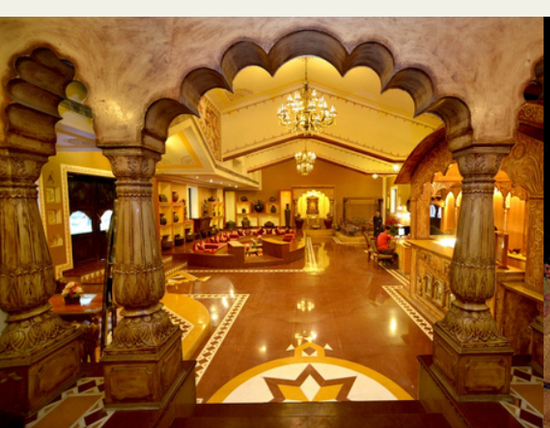
JAIPUR
Choki Dhani

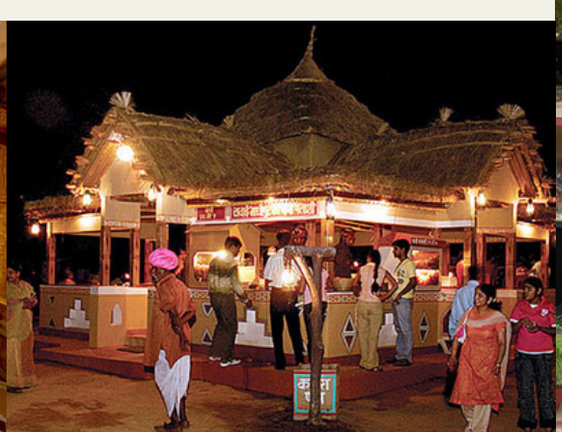
Photos & Text: Rajasthan Tourism Dept.

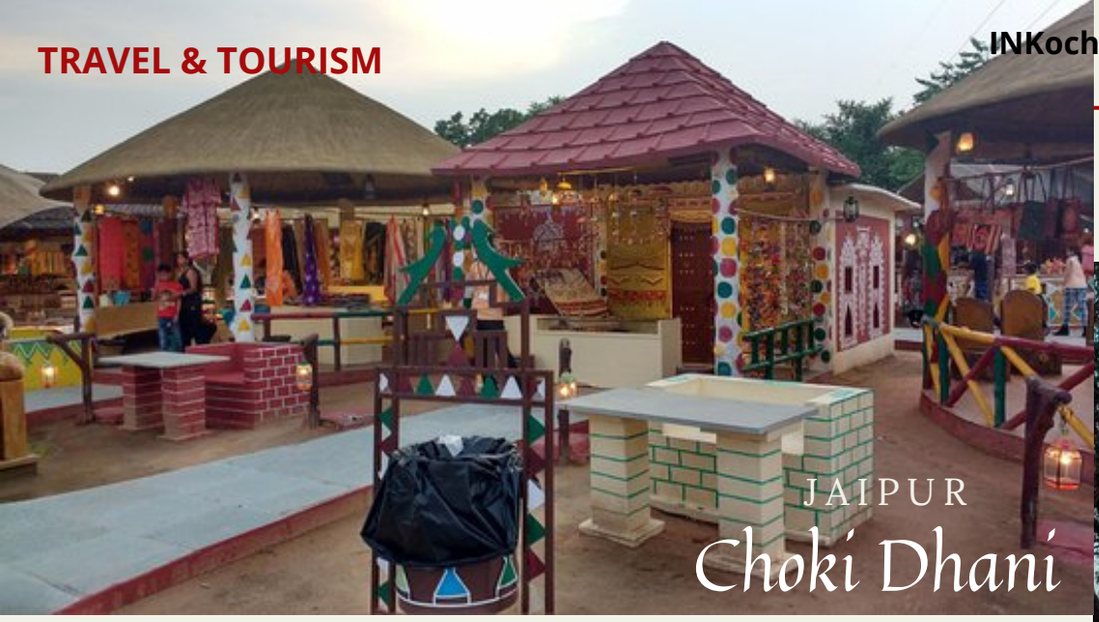
Around 20 kilometres from the main city of Jaipur, there is a mock village called ‘Chokhi Dhani’, which is a perfect mirror to the Rajasthani culture, food, traditions and heritage. The name Chokhi Dhani literally translates to Rajasthani Culture.

Specially designed to attract and introduce tourists to the authentic Rajasthani culture and heritage, the village was set up in 1989 over an area spanning 10 acres. Soon after, by 1994, Chokhi Dhani gained its own share of fame among the tourists across the world.

Since it displays the vibrant culture, art, folklore and tradition of Rajasthan, visitors can experience the countryside life and learn about the history of the Rajput valour. **>>**







Food at Chokhi Dhani Jaipur
If someone is an admirer of authentic and local food cooked with fresh ingredients, Chokhi Dhani is the place where they should be to experience the gastronomic scene of Rajasthan. The set up and ambience of the entire village is such that one cannot just leave without experiencing regality. The offerings at Chokhi Dhani include typical authentic Rajasthani food along with multi-cuisine platters.

Timings and Entry Fees of Chokhi Dhani Jaipur
Timings: Chokhi Dhani village is open all days of the year between 5:00 PM to 11:00 PM

Entry Fees: The cost of tickets range between INR 750 to INR 1200 for adults and for a child, the tickets cost range between INR 450 to INR 800, depending on the dining option that one may have opted for.

Entry for children below the age of 3 is free.

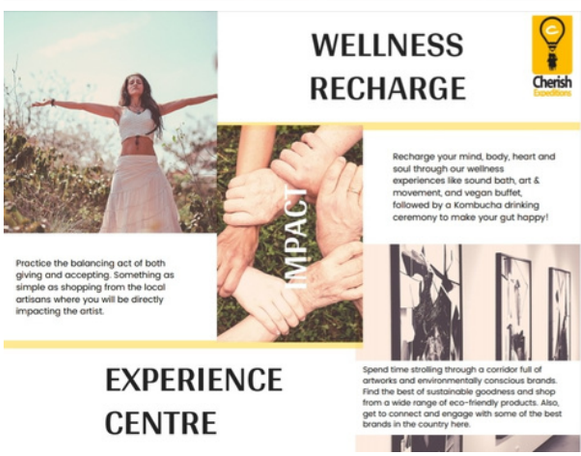
Best time to visit Chokhi Dhani Village Jaipur:
Summers in Rajasthan are unbearably hot and humid which makes it difficult for the visitors to enjoy their visit. Hence, a visit to Chokhi Dhani during the winter months between mid- October to March is highly recommended. **<>**

in & around KOCHI

ABOUT THE LAUNCH EVENT
This is a non-ticketed 'invite-only' event where we intend to walk you through the mindsets and toolkits to develop a conscious living lifestyle with a holistic approach. The aim is to bring a set of like-minded folks together who wish to deep dive into radical explorations through art and movement workshops.
Curated Immersive & Transformative Experience in a Luxury Boutique Villa
1. Transform together
Bringing the best creative professionals under one roof. Be a part of an intimate community on a curated immersive getaway.
2. Curated Workshops
We bring intentional workshops offering participatory learning through reflective practices, personal breakthroughs, and vulnerable conversations.
3. Meet mentors & distinctive personalities
Meet the finest mentors with workshops designed to help you build perspective upon your personal wellbeing.
4. Learn about conscious living
Discover tailor-made experiences and have meaningful conversations while you collectively work towards your personal transformation.

Atmiyam is a responsible social gathering where you will be taken through wellness and sustainable workshops to build self-awareness by unlocking the full potential of your mind.

The program is developed to nurture your relationship with your spiritual self through the mindsets to develop a conscious living lifestyle. By end of Atmiyam, they aim to bring together a community of close-knit individuals who are equipped with the toolkits for a self transformational journey through personal breakthrough and self-exploring practices.


WELLNESS RECHARGE
IMPACT
Practice the balancing act of both giving and accepting. Something as simple as shopping from the local artisans where you will be directly impacting the artist.
Recharge your mind, body, heart and soul through our wellness experiences like sound bath, art & movement, and vegan buffet, followed by a Kombucha drinking ceremony to make your gut happy!
EXPERIENCE CENTRE
Spend time strolling through a corridor full of artworks and environmentally conscious brands. Find the best of sustainable goodness and shop from a wide range of eco-friendly products. Also, get to connect and engage with some of the best brands in the country here.

They have facilitators who are masters in the craft they do but at the same time, who keeps the excitement of an enthusiastic student. Their team of facilitators include Sahiba, Greeshma, Keerthy, Labyrinth Collective, Manuka and Nithin.

Their collaborators include EVIGART as community partner, Mandalay Hall as launch venue partner, Pandhal Cake Shop and Deli as food partner, Malai as impact partner and INKochi Cultural eMagazine as digital partner.

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